



THE autograph feed is on the trail of Josef Lhevinne, the Russian pianist, who comes to the First M. E. church Monday evening. Everywhere he goes he is confronted with many letters from persons anxious to have his signature in their collection. Lhevinne pays no attention to these requests by mail, as if he did he would get writers' cramp in less than a week's time. When he played at Smith college, Northampton, Mass., however, he was fairly caught and forced to surrender to an eager army of autograph hunters.

There are over a thousand young women at this college, who all turned out for his recital. But at the finish of the program, nearly every one of the girls rushed to the stage, insisting that he autograph their program. Escape was impossible, and he had to surrender. After an hour's hard work the faculty went to his rescue and turned out the lights. The number of autographs now going on at the Clayton-Daynes music store.

The program will be as follows: Chaconne, Bach-Busoni; Sonata, F minor, Scarlatti-Tausig; Pastorale, Valse, Mozart; Momento, Capriccioso, Weber; Carneval, Schumann.

Prelude, Praeludium, Arlequin, Valse Noble, Eusebius, Florestan, Coquette, Papillon, Lettres Danzantes, Charming, Charming, Reconnaisance, Fantasia et Colombine, Valse Allemande, Paganini, Aveu, Promenade, Marche des "Ovidebinder" contre les Philistins.

Nocturne, C major, Mazurka, Op. 56, No. 1, study, B minor, Op. 25, Chopin; Scherzo, d'Albert; Blue Danube, Schuler-Evler.

The Symphony orchestra is rehearsing diligently for the final recital of the season, to be given shortly after the middle of April. At the last rehearsal, only four of the seven numbers to be given were rehearsed, and one of these was "The Cambrin Hills," presented to the orchestra by Dr. Prothro, the composer, for use in the forthcoming recital. It is a beautiful work, delighting all who heard its first performance. This number and the "Les Preux," rehearsed hour, and will undoubtedly create a profound impression, as they are to rank among the very best things yet attempted by the orchestra. Mr. Wetzel will be heard in what will doubtless prove his most ambitious and attractive effort—a concerto by Tchaikowski, with the full orchestra. Another attractive feature will be the appearance of Mrs. Edward McDermid, harpist, who will be effectively heard in several numbers.

Mrs. Wetzel, choirleader of the First Methodist church, is drilling the choir in the cantata, "He is risen," for Easter. Both of the Easter Sunday services in this church will be musical.

The Choral society is practicing "Gallia," a motet by Gounod, and making good progress under their conductor, Prof. McClellan.

The Imperial vocal men's quartet of this city continues to have things very much their own way, on the north-western circuit. They have been in Spokane this week where the local public has treated them royally. The quartet seems to have made a special hit with "Annie Laurie" and "The Man in the Moving Picture Box." The quartet go to Seattle next week.

The pupils of Hugh W. Dougall will give a song service at 6:30 p. m. tomorrow, in the Sixteenth ward meeting-house. Those taking part are: Misses Irene Kelly, Margaret Summerhays, Hazel Barnes, Alice Wesley, Gertrude Kelly, Ivy Houtz, Bessie Smith, Norine Robinson; Messrs. J. W. Summerhays, F. B. Platt, Jr., S. Clawson, John Alrd, Melvin Peterson, Ed. Lee, George W. Keddington.

At tomorrow's 11 a. m. service in St. Mary's cathedral, the soloists will be Miss Florence O'Neill, soprano, Norman Vole and George Soffe, baritone. Mr. Soffe is to sing Maria's "O Salutaris." At the 2 p. m. service, the choir will be assisted by four violins.

In the First Congregational church tomorrow morning, the choir will sing the anthem, "Lord Ye Praise Thee," and Mrs. Peters and Mr. Brines are to sing the duo "Love Divine," by Stainer. Organist Tracy Cannon will play as the prelude, "A Cantabile," by Gigout, and as the postlude, "Communion in G," as the offertory, and Lemmens "Prelude in D."

Prof. Lund of Provo was a visitor in Salt Lake this week. The professor has a large chorus class with which he is making excellent headway.

Special tabernacle organ recitals were given this week by Prof. McClellan to a party of bankers traveling through to the coast, and to a big Raymond & Whitcomb party.

C. O. Blakeslee, the pianist, will lecture on "Environment," tomorrow evening, in the Nineteenth ward meeting-house, and conduct a musicale.

Charles Kenf and a number of his pupils will give a song service tomorrow evening, at 8 o'clock, in the Sixth ward chapel, the participants to be as follows: The ward choir, Ora Gill, Mrs. McClellan.

JOSEF LHEVINNE, As Maggie Mason, in "At Cripple Creek," Playing at Grand Theatre.



NAZIMORA.

In "Comtesse Coquette," Coming to the Salt Lake Theater.

O. H. Johnson, Lillian Branning, Dot McMillen, Myrtle Brown, Angus Alston, Thomas W. Winters, Gus Bachman, P. L. Smith, Carl Weenig, with Kent's men's chorus.

Davis E. Rees of Provo, the dramatic singer who made such a favorable impression at the Elstedford tests in the tabernacle, will sing the principal tenor roles in "The Messiah," in London, next full. Prof. Lund is justly proud of his pupil.

Tracy Cannon has been trying the new tabernacle organ at Provo, with which he is much pleased. He says the mechanical action works the quickest of any organ he ever saw, the flute stops are irreproachable, but the strings are not so good. There is one big wind chest 6 ft. high.

"Hearing the Organ" is the title of a pretty illustrated booklet, reprinted from a sketch by Richard H. Little in the Chicago Record-Herald, by the W. W. Kimball company of Chicago. The illustrations include views of the tabernacle organ, and one of Prof. McClellan seated at the organ console. The printed matter is descriptive of a recital during the regular summer season, and involves a lively dialogue, including informal chats with the organist about the points of the great instrument. These little booklets are being mailed all over the United States.

The local music houses report continued good trade. One prominent house has sold this year 3,200 house grand pianos, to M. H. Walker, Judge Kinney, and John Scovcroft of Ogden. Band instruments are being ordered in large numbers. One prominent house is stocked up with fine instruments for disposal to various country bands. The sheet music trade continues lively, while it is difficult to keep such machine records in stock as Kodak's "Clang of the Forge," the "Sextet" from "Lucia," the quartet from "Rigoletto," and the anvil chorus from "Il Pagliaccio," on account of the demand.

The music in the First Methodist church tomorrow, will be as follows: Morning—Organ prelude, anthem, "Hail Glorious Light," E. Nichol; offertory, postlude. Evening—Organ prelude, anthem "Day of Praise is Done," H. H. Pike; offertory, soprano solo, "The Good Shepherd" (Valse Water), Miss Gail Miller, duet, "In Heavenly Love Abiding" (Pontius), Mrs. W. A. Wetzel and Claude Nettleton; postlude. Choir Director—Mrs. Wm. A. Wetzel. Organist—Edward Kimball.

SHARPS AND FLATS

The promised prosperity of Taft's reign has not yet put in an appearance. Prices for music lessons remain steadily the same—courier.

It has been announced that Max Frieder, conductor of the Boston Symphony orchestra, will remain in the same capacity for another year.

The sun prints more stories about Strauss and his economical habits. One of them not mentioned by the Sun is his practice, never to pay daily paper music critics for "announcements," nor to present them or their wives with furniture, jewelry, or articles of clothing.

It was announced officially that Enrico Caruso would not appear in any of the operas at the Metropolitan this week, in order to give him a rest. Friends of Caruso declare that it is doubtful if he will sing in public again this season. "People who know" claim Caruso is "sung out," has used up his voice, and that it will not be again what it has been.

The New York Philharmonic orchestra is to be increased to 100 players for the two special concerts to be given under the direction of Gustav Mahler, on the evenings of March 31 and April 4, at Carnegie Hall. In addition to the augmented orchestra there will be the famous Bach choir of Montclair, comprising 250 voices under the direction of Frank Taft, and a quartet of soloists to include Mrs. Rider Kelsey, Janet Spencer and Daniel Beddoe.

Mrs. Sembrich made her first appearance in Europe since her recent triumphant farewell in New York at a concert with the Philharmonic orchestra of Berlin on Feb. 24. She received

a tremendous ovation from a standing-room-only audience, of which one-third were Americans. The prima donna was in splendid form, arousing her auditors to an unprecedented pitch of enthusiasm. Although the program had been a long one, the audience refused to leave the hall until Mrs. Sembrich responded to a half-dozen final encores.

As a tribute to a bevy of American girls in the vanguard of the enthusiasm storming the English, Mrs. Sembrich sang an English song to her own accompaniment as a closing number. The members of the orchestra were in imminent danger of being snowed under during the evening by the avalanche of floral tributes.

Several sensations have shaken the Boston musical firmament as an aftermath of the unwise and abusive treatment of Bruno Steinfeld, the distinguished cellist of the Theodore Thomas Orchestra, toward a local music critic. While the latter was attending an orchestra rehearsal, notwithstanding the obligations that were hurled at him and the impudent demand that he should at once leave the hall, the critic resolutely declined to retreat. The result is that the favorite artist of the orchestra was relieved from duty for a fortnight, and is currently under treatment for nervous prostration; the thank-you notes are practical by non-existent across the water.

"The American hotels and restaurants are just too wonderful for words. The hotels, indeed, are simply palatial, while the latter have been a very extensive traveler, I think I am correct in saying that a first-class American hotel is just about the best possible. You just go into your apartment, close the door, and there you have everything you can possibly wish—bedroom, private sittingroom, bathroom, telephone, and all the 'delicacies of the season' are yours. In fact, you can sit in your suite and try and rack your brains to find anything you haven't got for a month without success."

Another Londoner returned from an American trip is much in the public eye. Last Sunday, Harry Lauder was entertained at dinner by a big company headed by Sir Thomas Dewar, of whisky fame. Harry Lauder has been back only a fortnight, he is already talking of returning to the United States next summer if he can rearrange his English dates without losing too much money.

And speaking of English dates, Lauder filled one engagement since his return to England at a price that will astonish his American friends. It is a yearly affair, the "Lauder and the English," in which he and his wife, signed years ago before Lauder made his reputation. In a little theater attached to a saloon in Birkenhead, Lauder sings and dances a whole week.

A. L. Erlanger is spending a month abroad. Friends write that he is like a boy out of school away from the responsibilities and trials of the American theatrical syndicate. In a London interview he said:

"We have had a long season in America, and I believe the theatrical interests generally weathered the panic last year better than any other branch of business. The years of compact organization which began with the formation of the syndicate in 1896 had evidently equipped managers to weather a little financial storm and we had fewer failures in proportion than in any other line of investment.

We have come over here to confer with Mr. Charles Frohman about an English production of 'Little Nemo,' which as you know is the biggest musical comedy success that has ever been made in America and any other country. We would like to produce the play here on the same lines and with the same

sturdy and busily sympathetic first violinist who accompanied him on his mission of wrath has been 'fired.' The critic causing the commotion has been barred from rehearsals as undesirable for audibly exciting or pausing the orderly musical temperaments in the orchestra.

Until now says Musical America, the Padewski prize fund for American composers has not been heard of since Arthur Shepherd carried off the prize with the "Overture Joyeuse," in December, 1899. The three prizes of \$500 each, on the occasion of the first award, were carried off respectively by Horatio Parker, with a choral work for orchestra, Henry K. Hadley, with a symphony, and Arthur Bird, with a piece of chamber music. The interval since the last award has allowed the income of the fund to accumulate to the point where it is now possible to make the principal prize \$1,000.

In a copy of the Boston Symphony program for March 15, John A. Lord, secretary of the funds of No. 6 Newbury street, Boston, makes for the trustees the following announcement: "The following prizes are offered for the current year for the best compositions submitted by American composers:

appointed by the trustees, namely, Messrs. B. J. Lang, G. W. Chadwick and Horatio Parker. The decision of a majority of the board of judges is to be binding on all parties concerned. The compositions are to be sent anonymously, and the name of the composer is to be contained in a sealed envelope forwarded with the composition. No manuscript will be considered, or prize of substance, been published, or which has been performed in public or in private.

OPERA LIBRETTOS OLD AND NOW.

"OPERA Librettos of Old and Now" is the title of an interesting article by Henry T. Pink which lately appeared in the New York Evening Post, treating of the steadily declining importance of the libretto from the time when it wasn't considered worth attention to the present, when it takes almost equal importance with the music. The story begins as follows:

"Opera books! All the words and music! Fifteen cents—cost you twenty-five inside!"

Probably none of the many boys who shout these words in the streets on opera nights realize in the least that he is telling a monstrous fib. If he had the "book" of "Tannhauser," or "Götterdämmerung," with "all the music," he would not want to carry about more than three or four copies at once.

Yet there was a time, not so very long ago when the libretto boys could cry those words without much provocation. In the days of old-fashioned Italian opera, the libretto was a thing of great importance. The libretto was "all the music" that the audiences cared for, the chorus and orchestra being a mere background that no one paid any attention to. The historian, Dr. Burney, who died in 1814, wrote that the music at the theaters in Italy seems to have been a collection of scraps and shreds, their attention being chiefly placed on play and conversation, even during the performance of an opera. They played cards

while the music was going on, and in some cases, even parties of refreshments or supper, looking at the stage only when a favorite singer was delivering an aria.

The libretto, under these conditions, was a thing of very little importance. To the plot and dialogue no one paid any attention. What the librettist had to do was to provide opportunities for the introduction of arias at regular intervals. If the plot gave these opportunities, so much the better; if not, so much the worse for the plot.

There was always a prima donna and a second donna, a primo uomo and second uomo; sometimes a third and fourth; and each of these had to have, in each of the three acts, a change of scene or of her vocal skill in an aria. Of these arias there were many kinds: the aria di bravura, for the display of agility; the aria di portamento, for long, swelling notes; the aria parlante, for the expression of passionate emotion; the aria cantabile, for flowing melody; and so on.

This practice, which made of every opera a concert in costume, continued until quick took up the cudgels in behalf of the libretto. In his opinion, the play in an opera should be as important as the music. To cite his own words, he endeavored to reduce music to its proper function—that of accompanying poetry by enforcing the expression of the sentiment and the interest of the situation, without interrupting the action or weakening it by superfluous ornament.

The whole theory of modern opera is admirably summed up in that one sentence.

"It is so far ahead of the plans for the Millionaires' theater, with all their millions, that it makes me laugh. I understand, by the way, that the representative of the Millionaires' theater, where they proposed that the only new plays to be produced were to be written by American authors, is to arrive here with a large bank account to buy original plays by English authors for production at the Millionaires' theater in New York. I hope to sell him a few."

Henry Bernstein has delivered to the same manager the "Mas of Israel," which is to be produced in England as well as in the United States. Frohman has Mrs. Patrick Campbell and Henry Ainley in mind for the leading parts in the English production, while Constance Collier and Holbrook Blinn will fill the same roles in America. It is very possible that the best part of the rehearsal for the American production will be in England during the coming summer under Frohman's immediate supervision.

HICKS' LITTLE SURPRISE.

Seymour Hicks, who can always be depended upon for surprises, has hit upon a novel scheme for the amusement of London playgoers. It seems that his wife, Ellaline Terriss, according to her press agent, cannot stand the strain of the matinee performances of "The Dashing Little Duke," in which she is appearing at the Hicks theater. Although Hicks is appearing at the Coliseum in a twenty-minute sketch with Zena Dore, is rehearsing for a musical version of "The Dictator," called "Captain Kidd," and is engaged in writing another new piece for himself and Ellaline Terriss, he has enough surplus time and energy to come to the rescue of his tired wife and will play a part in "The Dashing Little Duke" at future matinees.

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One thousand dollars for a symphony or symphonic poem for full orchestra. Five hundred dollars for a concert piece for chorus and orchestra, with or without solo voice parts. Five hundred dollars for a string quartet or for a quintet or sextet for any combination of instruments. The term "American composers" is restricted to those born in the United States of America. The compositions offered for prizes are to be submitted on or before Sept. 1, 1909, and will be passed upon by the judges

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was any theatrical war. Any powder or ammunition that has been used has been wasted. We do not fear Gatling guns or cannon or the newest invention of smokeless powder. Our organization is complete and has grown stronger every year in the 14 of its existence. There is one thing which the yellow journals which are constantly trying to bring about strife (I suppose for the purpose of increasing their advertising) always forget, and that is, that since the beginning of the world the figure 1 has always come first. Every city has one biggest city; every country has one highest city; America has only one national capital. Every city has its one leading newspaper; its one greatest lawyer and its one biggest business concern. There is only one Standard Oil Company, only one United States Steel corporation. No matter how many railroads are operated in America, the public generally select one as their favorite for their personal transportation. No matter

how many great insurance companies there are there is always one that is bigger than the others. No matter how many universities and colleges there are, there is always one that is best. Some one ship that crosses the ocean is quicker than the others. There is only one Pacific ocean; only one Amazon river. The newspapers might as well recognize the law of dominance in the theatrical business. Notwithstanding all the yelling and barking of these yellow boys, there is only one theatrical syndicate worthy of the name; there never has been but one, Mr. Erlanger expects to remain in London only a few days to finish up his business with Mr. Frohman, when he will depart for the continent, visiting Paris, Brussels, Berlin, Vienna, Buda-Pest and such other points of interest as may attract his attention.

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JOSEF LHEVINNE

Uses a "Steinway" for all his concert work. Like all other great musicians he is an enthusiastic admirer of this superb instrument. He knows that no other piano possesses such beauty of tone and depth of power and resonant features which are absolutely necessary to an artist's finished work.

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Remember you are listening to the music of a "Steinway"—the world's greatest piano. Remember, too, that we are state agents for this instrument. Prices from \$575 to \$1600. Terms to suit purchasers.

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